But this is precisely the flaw in the administration's policy; rather than respond to Iraq's military adventure in a manner that ensures that any such adventure costs far more than it is worth, we offered Band Aid solutions. The result has been less than glowing. Almost certainly at this point a reaction which will cost Iraq more than it has gained will require a greater investment and a greater risk than the investment and the risk which we engaged in a week ago.

Let us reflect for just a moment on what last week's military response achieved. Is Saddam Hussein treating his people better? Has he been compelled to abide by a U.N. cease-fire? Has Iraq been contained? Is the United States better off now than it was before the military action? Do we have solid support from the allies and the anti-Iraq coalition? The answer to each one of these questions is clearly no.

The coalition, masterfully constructed during the gulf war by President Bush, is frayed, if not defunct. Saddam Hussein is brazenly flaunting both U.S. and U.N. warnings and is scurrying to rebuild the very sites we destroyed last week and told him not to rebuild. In the last 2 or 3 days he has fired missiles at the aircraft patrolling the no-fly zone.

My friend, the Senator from Arizona, Senator MCCAIN, said night before last that ''decisions about the dimensions of our response are, of course, the President's to make.''

Yet, the confusion continues. The day before yesterday the Secretary of Defense said that our response would be ''disproportionate.'' Yesterday the Department of Defense says that the response will be ''measured.'' Perhaps today we will have action that is ''disproportionately measured.''

In any event, Mr. President, it seems to me that it is vitally important, first, that the President consult with our allies in the Mideast in the coalition—something that he did not do earlier—second, that he follow the War Powers Act and consult with the Congress. Whether he believes the War Powers Act to be constitutional or not, he would be extremely wise to consult with the representatives of the people of the United States before such an action rather than simply to ask for ratification after that action.

We are worse off than we were a week ago, Mr. President. We face very serious dilemmas. We are almost without bases from which to mount any military attack. The President is simply going to have to pay much more attention to the issue than he has in the past and build a much broader coalition if we are not to lose everything that we gained at such high cost during the gulf war.

DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES APPROPRIATIONS ACT, 1997

The Senate continued with the consideration of the bill.

UNANIMOUS-CONSENT AGREEMENT

Mr. GORTON. Mr. President, with respect to the Interior appropriations bill, I ask unanimous consent that the committee amendment on page 49, line 19, through page 50, line 8, as amended, be regarded for the purposes of amendment as original text.

The PRESIDING OFFICER. Without objection, it is so ordered.

Mr. GORTON. Mr. President, I suggest the absence of a quorum.

The PRESIDING OFFICER. The clerk will call the roll.

The assistant legislative clerk proceeded to call the roll.

Mr. BYRD. Mr. President, I ask unanimous consent that the order for the quorum call be rescinded.

The PRESIDING OFFICER (Mr. FRIST). Without objection, it is so ordered.

Mr. BYRD. Mr. President, I yield myself as much time as I may consume.

The PRESIDING OFFICER. The Senator is recognized.

TRIBUTE TO BILL MONROE

Mr. BYRD. Mr. President, the music world lost one of its most devoted artists on Monday when the legendary Bill Monroe passed away at the age of 84. The Bible says:

> The days of our years are threescore years and ten; and if by reason of strength they be fourscore years, yet is their strength labour and sorrow; for it is soon cut off, and we fly away.

Bill Monroe lived to be 84.

His bluegrass music—the hybrid of folk, country, blues, and gospel styles—originated in the United States more than 60 years ago and continues to be popular across the country. Nowhere is this more true than in the Appalachian States, where it embraces the spirit of that region. Bluegrass is brought to life by combining high tenor vocals with instruments like the mandolin, fiddle—or violin—guitar, banjo, and bass, and is most often associated with Monroe, the creator and master of the style.

I was fortunate to have been able to play my fiddle with Bill Monroe in Boone County, West Virginia, when he appeared there years ago. I remember how enlivening it was to make music with such a first-rate musician. Monroe's stage performance exuded the passion and dedication he had for music. He told me how he believed in a, ''good, clean show.'' Bill Monroe was a true gentleman. He never drank, smoked, or used offensive language. I remember he referred to liquor as ''slop,'' and would tell aspiring musicians to go onto the stage, ''looking right and smelling right,'' meaning that they should have no traces of whiskey on their breath. Indeed, Monroe was a role model for the more than 200 performers who played with The Blue Grass Boys throughout all of their Saturday evening appearances at the Opry. Musicians would travel to Nashville just to be able to say they had had a chance to work with the legendary performer.

And I would imagine that the Senator who is presently presiding over this great body has been out to the Grand Ole Opry himself on a few occasions, being fortunate in that the Grand Ole Opry was in his native State of Tennessee.

Musicians would travel to Nashville just to be able to say they had had a chance to work with this legendary performer.

William Smith Monroe was born in Rosine, Kentucky, on September 13, 1911. His parents died when he was still young, and he went to live with his Uncle Pen, a fiddle player.

There is a tune called ''Uncle Pen,'' and I am sure that it was the product of Bill Monroe's prolific musical mind and written in honor of his uncle, Uncle Pen.

As the youngest of eight children in a musical family, Monroe learned about music early on, influenced by secular and religious folk traditions, gospel, blues, and Scottish and Irish fiddle tunes. He would later tell people that his mastery of the mandolin stemmed from the fact that his older siblings took their first pick of other instruments. Later on, this proved to be a blessing, since much of Monroe's success is attributed to his mandolin's unique sound which became the signature instrument of his bluegrass music. Monroe and two of his brothers—Charlie, who played the guitar, and Birch, who played the fiddle—moved to Chicago in 1930. The music they played there for dances and house parties was a traditional country style, but even in those early years, it was characterized by a faster tempo and the high-pitched harmonies that later evolved into Monroe's bluegrass trademark.

In 1938, Monroe auditioned for the Grand Ole Opry. The audition with Opry chief George Hay—the solemn old judge—was such a success that when Hay signed Monroe and the Blue Grass Boys, he told them, ''If you ever leave the Opry, it'll be because you fired yourself!'' Monroe's debut at the Opry marked the first time in the hall's history that the audience demanded an encore.

By the 1940's, Monroe's style was moving further from traditional country music and toward its own distinct sound. The country music scene considered his music too old fashioned to be called country music and the folk music scene wanted to maintain its image as a more affluent style. Monroe finally found a place for his music where he always wanted it—in its own class. His style became known as Bluegrass, as identified with his band, the Blue Grass Boys. In the late 1940's, the classic Blue Grass Boys lineup featured Lester Flatt on the guitar, and Earl Scruggs, who mastered the three-finger-roll banjo technique which added to their distinct sound.

As a boy, I used to listen to people in West Virginia play the banjo. They